

Public Domain Songs

Part V

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Chord Symbols Explained

$\overset{\circ}{C}$	C alone, i.e., not a chord (C)
C	C major (C-E-G)
Cm	C minor (C-E \flat -G)
C ₄	C suspended 4 th (C-F-G)
C ₄₋ 3	C suspended 4 th resolving to 3 rd (C-F-G → C-E-G)
C ₄₋ C ₃	ibid.
C/E	C major with E in bass (E-C-G or E-G-C)
$\frac{C}{E}$	ibid.
C ⁶	C sixth (C-E-G-A)
C ₉	C add ninth (C-E-G-D)
C ₉ ⁶	C six-nine (C-E-G-A-D)
C _{\sharp}	C major without 5 th (C-E)
C Δ	C major 7 th (C-E-G-B)
C ₉ Δ	C major 7 th with added 9 th (C-E-G-B-D)
C ⁺	C augmented (C-E-G \sharp)
C ⁷	C dominant 7 th (C-E-G-B \flat)
C ⁹	C dominant 9 th (C-E-G-B \flat -D)
C ¹¹	C dominant 11 th (C-F-G-B \flat -D)
C ¹³	C dominant 13 th (C-E-G-B \flat -D-A)
C _{\flat9} ⁷	C dominant 7 th with flat 9 th (C-E-G-B \flat -D \flat)
C ⁷⁺	C dominant 7 th with augmented 5 th (C-E-G \sharp -B \flat)
C _{$\sharp\sharp$} ⁹	C dominant 9 th without 3 rd and 5 th (C-B \flat -D)
C ⁹⁺	C dominant 9 th with augmented 5 th (C-E-G \sharp -B \flat -D)
Cm Δ	C minor with major 7 th (C-E \flat -G-B)
C Δ	C major 7 th (C-E-G-B)
Cm Δ	C minor with major 7 th (C-E \flat -G-B)
C ^o	C diminished 7 th (C-E \flat -G \flat -B $\flat\flat$)
C ₇ ^o	C diminished triad, i.e., without diminished 7 th (C-E \flat -G \flat)
C ϕ	C half-diminished 7 th (C-E \flat -G \flat -B \flat)

me C Ten for Two Lead Sheet

① Eb7 ② Eb7 ③ Ab/Eb Eb7

I'm dis-con-tented with

④ Ab/Eb ⑤ Ab/Eb Eb7

home that are - rented no I have in-vented my

⑥ Ab(Δ) C7+ ⑦ Fm G7/C

own. far - ling this place is a

⑧ Bbm7 C7 ⑨ Fm7

lover's oasis where life's weary drone is an -

⑩ Fm Ab7 ⑪ Db Eb7/bb

- known. far from the cry of the

⑫ Ab/c Db/F ⑬ Dbm/Fb

ci - ty — where flowers pret - ty — covers the

Tea for Two Lead Sheet

(14) C Bb7 stream.

(15) Ab/Eb Eb7 Co- my to hide in, to

(16) Ab/Eb Eb7 live side by side in, don't let it a- bide in my

(17) Ab/Eb

Ab Eb7/bb E7/D F7/Eb ~~(19)~~ dream.

again (19) Bbm7 Eb7 (20) Bbm7 Eb7 Picture you up - on my knee, just

(21) AbΔ Ab6 (22) AbΔ tea for two and two for tea; just

(23) Bbm7 Eb7 (24) Bbm7 Eb7 me for you and you for me a -

Original blue

3 C Tea for Two

25 A^b A^b6 (26) A^b A^b6
lone.

27 $Dm7$ $G7$ (28) $Dm7$ $G7$
No-vo-dy near us to see us or hear us, now

29 $C\Delta$ $C6$ (30) $C\Delta$ $C6$
friends or re-la-tion on weekend vacation, we

31 $Dm7$ $G7$ (32) $Dm7$ $G7$ $G7+$
woul have it known, dear, that we own a tel-e-

33 C (34) E^b7 (35) B^bm7 E^b7
- phone, dear, Day will break and

36 B^bm7 E^b7 (37) $A^b\Delta$ A^b6
you'll a-wake and start to bake a

4 C

38 $A\flat\Delta$ $A\flat\flat$ Tea for Two $(39) B\flat_m7$ $E\flat7$
sugar cake for me to take for

40 $B\flat_m7$ $E\flat7$ $(41) C\emptyset$ $(42) F7$
all the boys to see.

43 $B\flat_m$ $C\emptyset$ $(44) F7$
we will raise a family, a

45 $E\flat\circ$ $(46) D\flat_m$
boy for you, a girl for me. Oh,

47 $A\flat$ $E\flat\Delta+$ $(48) E\flat_m$ $E\flat7$
can't you see how happy we would

49 1. $A\flat$ $F_m\flat$ $(50) E\flat$ $E7$ $F7$
be.

$$E\flat\Delta+ = E\flat G B D\flat = G^{b5}_{\#5}$$

5A

Tea for Two

Handwritten musical notation on a staff. The notation includes a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a time signature of 2. The notes are: A (half note), D (quarter note), E-flat (quarter note), A (half note), and B-flat (half note). There are also some handwritten annotations: "2." above the first measure, "A D E-flat A B-flat" above the notes, and "52" circled above the second measure. Below the staff, there are some handwritten notes: "be." and "7 3 3".

[illegible]

Toot Toot Tootsie, Goodbye Lead Sheet 1

Handwritten musical score for the song "Toot Toot Tootsie, Goodbye". The score is written on ten staves, each with a treble clef and a key signature of one flat (Bb). The time signature is 4/4. The music is a lead sheet, showing the melody and chord progression. The chords are written above the notes. The score is numbered 1 through 42, with a double bar line at the end of measure 42. The melody is simple and catchy, with a clear structure. The chord progression is typical of the style, using a mix of major, minor, and dominant chords.

Chord progression (measures 1-42):

- 1 C
- 2 C
- 3 D7
- 4 Am7 D7
- 5 G7
- 6 G
- 7 C
- 8 C
- 9 C
- 10 C6
- 11 CΔ C#°
- 12 Dm7
- 13 G7
- 14 G7
- 15 Dm7
- 16 G7
- 17 C
- 18 C
- 19 D7
- 20 Am7 D7
- 21 G7
- 22 G7
- 23 C9
- 24 C9
- 25 F7
- 26 F7
- 27 F7
- 28 F7
- 29 C
- 30 C
- 31 C
- 32 C
- 33 C
- 34 C
- 35 D7
- 36 Am7 D7
- 37 G7
- 38 G7
- 39 C6
- 40 Dm7 Db7
- 41 C6
- 42 C6

and Ted Fiorito. © 1922 (Renewed 1950).

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